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INSCOM
GRILL FLAME
PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH
051630Z JUL78
REVIEW ON: Feb 2002

NOT RELEASABLE TO FOREIGN NATIONALS

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ORCON

GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING SESSION 864

1. (S/NOFORN) This report provides documentation of a remote viewing session conducted for training purposes only.
2. (S/NOFORN) The protocol used for this session is detailed in the document Standard Remote Viewing Protocol (Local Target) by Harold E. Puthoff, and Russel Targ, November 1978.
3. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings and a narrative by the remote viewer. At TAB B is the target cuing information.
4. (S/NOFORN) Post session analysis of target viewing indicates the viewer had a considerable amount of correlation. Training objectives set for this session were achieved.

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TRANSCRIPT

REMOTE VIEWING SESSION 864

#66: This will be a remote viewing session for 1400 hours, 18 February 1982.

Focus your attention now solely and only on #72 and #25. Think only of them. As your attention comes to bear narrow your focus, even narrower on only #72 and #25.

PAUSE

And now the target. Explore the target with #72 and #25. Be at the target with them and describe the target to me.

PAUSE

#63: White walls

PAUSE

#66: Report.

#63: Dark and white. ✓

#66: From what perspective do you perceive the target.

#63: Ground level, indoor, large windows, rectangular, tall, two side-by-side, near a corner. ✓

#66: Find #25.

#63: Looking out window.

PAUSE

#66: Look up and describe.

#63: Small, square pattern.

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#66: Put your back to the window and describe the target to me.

PAUSE

#63: Corner something.

#66: Listen and describe.

PAUSE

#63: Quiet.

#66: Smell and describe.

#63: Nothing peculiar.

#66: Touch and describe.

PAUSE

#63: Hard, smooth. ✓

#66: Look and describe.

#63: Dividers divided like halls, right.

#66: Find #72.

#63: Accordion door, stairs, shelves, glass wall.. ✓

#66: Move, go on.

#63: Strange feeling like an office, but different. ✓

#66: Describe--

#63: Comfortable (mumble).

#66: Move outside up and oblique. Describe the target to me.

#63: Long, low.

#66: Color.

#63: Man-made structure, white, large windows with dark---square. ✓

#66: Describe the entrance to the target.

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#63: Dark door, small recess.

#66: Put your back to the entrance and describe.

PAUSE

#63: Dark, wet.

#66: Further.

#63: Cars, snow, tree. ✓

#66: Further.

PAUSE

#63: Like a hallway.

#66: Where is the entrance now?

#63: Middle of the building. ✓

#66: Face the entrance, slowly move through the entrance, stop. The entrance now is to the back of you as you've moved through it. Now, look forward and describe.

#63: Large, gray, almost empty, artificial light.

#66: All right. Relax for a moment and listen to the sound of my voice. Focus your attention on the target as you're perceiving it now. Focus your attention on the target. See the target clearly as you see it now. I'm going now to count off the hours of the day. Watch the target and watch the hours of the day go by. Watch the target and watch the hours of the day go by. Seven a.m., 8 a.m., 9, 10, 11, 12, 1 p.m., 2 p.m., 3 p.m., 4 p.m., 5 p.m., stop. Carefully now, with discipline, describe the normal activity that takes place during the day at the target.

#63: Quiet, little activity, waiting. ✓ *Good*

#66: Good.

#63: Some people, few coming and going, not staying.

#66: I have no further questions concerning the target. I want to provide you now to add anything you wish at this time.

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- #63: Many chairs, counter, shelves, shelves like
dividers, displays, That's all. ✓
- #66: All right. Remembering perfectly everything
you have received prepare yourself now to draw
those perceptions of the target you have had.

(See TAB A for narrative)

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TAB

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REMOTE VIEWING SESSION 864

(DRAWING NARRATIVE)

#63: Now, about my drawings. Drawing 1 is the windows and I have the walls labeled A and B. The windows on wall A or the windows that I felt I saw #72 and #25 standing here looking out of and they were looking in this direction. And, they were standing just about shoulder-to-shoulder as I've got drawn here. And, I had a feeling of curtains here. And, these curtains...may be some over here somewhere too...these curtains I had a feeling were for wall A and not for wall B. I don't think wall B has any curtains of its own. I don't know why. I had a light feeling here. This is the place where I got the office feeling, but not the office. Kind of a light feeling. Got a quiet feeling. That was drawing number 1.

Drawing number 2, X marks the spot where I was standing. Have a feeling of to my right of a counter, plants or something big there. Maybe some plants back over here.

#66: Okay. When you're describing the picture and saying here and there, for the tape record purposes if you'd tell us where it is in the drawing that makes us understand.

#63: Okay. To the right, by the counter, and then off to the left wall, I had a feeling of dividers or shelves. I don't know. I'm not going to speculate whether there, one or the other. But, I had a divided feeling like the room was divided into smaller cubicles. Perhaps smaller office buildings. It had an artificial light feeling to it and it was kind of a light or grayish color in here. I don't know if that was the walls or a carpet or a combination of the surroundings. And, the furniture, I had a feeling of browns like artificial wood grains and dark grays or blacks.

Drawing number 3 is a bit difficult to describe, and a bit difficult to understand when you look at it too. This is where I said display. I felt like I was seeing displays off of the left wall. And, again over here on the right wall. And it had light brown or straw colored carpeting in here. There

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--was something sitting in this area on the floor although I didn't get it. And, these little patches you see drawn in front of each display was the light that was being cast from the display window. The room was very dimly lit so that the bright lights in the display windows were actually casting a brighter light out in this area. And, there were lights in the ceiling like fluorescent and they were sort of over top of the display close to the walls.

Number 4, drawing number 4 was the wall that I saw When you told me to put my back to the window which was drawing number 1, and look in. I saw short shelves Not like the kind of shelves you see in a library which extend all the way through the room. They came out 6 or 8 feet and inside of each one of those was a little cubby hole which may be office spaces. They were about this sort of size like you divide office spaces in one large room, and I got a warm feeling and sort of cluttered feeling of a lot of things on the shelves or on the walls. Something like this.

And, drawing number 5, I asked #25 to give me something that was significant to indicate to me where I was, and I don't know why he gave me this. It was just a kind of fleeting thing and that's why I drew it in number 5 because I almost forgot to draw it. It's just kind of a star shaped pattern with ray emanating from it.

#66: Okay. Now, on drawing four there was a point in time which I was trying to-I was trying to get you to stand and look out away from the target and we became confused as to whether we were looking in or looking out of the target. And, I understood that that was happening right during the session that there was some confusion about it.

#63: Well, I understood that you wanted me to look away from the target and I turned my back to the door. I looked out and like I say the door was indented inside the building. So, I was looking out of a short hallway sort of thing, and I saw what I said black, shiny, which appeared to be wet asphalt. Now, that's because of the snow and everything I feel like it could have been a lot of overlay.

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--And, I thought I saw cars which outside of any building you'd expect to see cars, and I saw a large tree out to the side there. And, I didn't see anything beyond that, and you said to look beyond that, and I felt like I was looking down a hallway. I don't know if that was a hallway of a other building nearby or if that was the same hallway, but, it had the same similar appearance as standing right here and looking down along this road in picture number 1. And, so that brought me back into this building again.

#66: Okay. How about when you were up and away and oblique looking at the building from the outside.

#63: Okay. That would be drawing number 6 and I didn't get an exceptionally good picture of it. It was a low building, one floor, very low, and it was long, and then when I told myself to go even higher above it so that it wasn't quite as much as an oblique that's when I got the square feeling. And, that's it.

#66: Of what material is this building made of?

#63: I got a corrugated feeling along this area here which I will mark A. As though it may have been a corrugated steel or something. And, this is the entrance way here. Like I say, it was sort of a indentation. Door was back in a ways and it's towards the center of the building. And, the walls were light colored around it...A, and then I had a feeling of windows all the way around the building which I'll label B and doorway label C and the building was generally square...flat roof. That's all.

#66: Okay. How do you feel about this session?

#63: I saw somethings...like drawing number pretty clearly. Most of it wasn't all that clear, and because of #72 mentioning going to the library and because of the feeling I got of library or museum type of area I think a lot of it might be overlay.

#66: Okay. Anything else?

#63: That's it.

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DIVIDERS / SHELVES

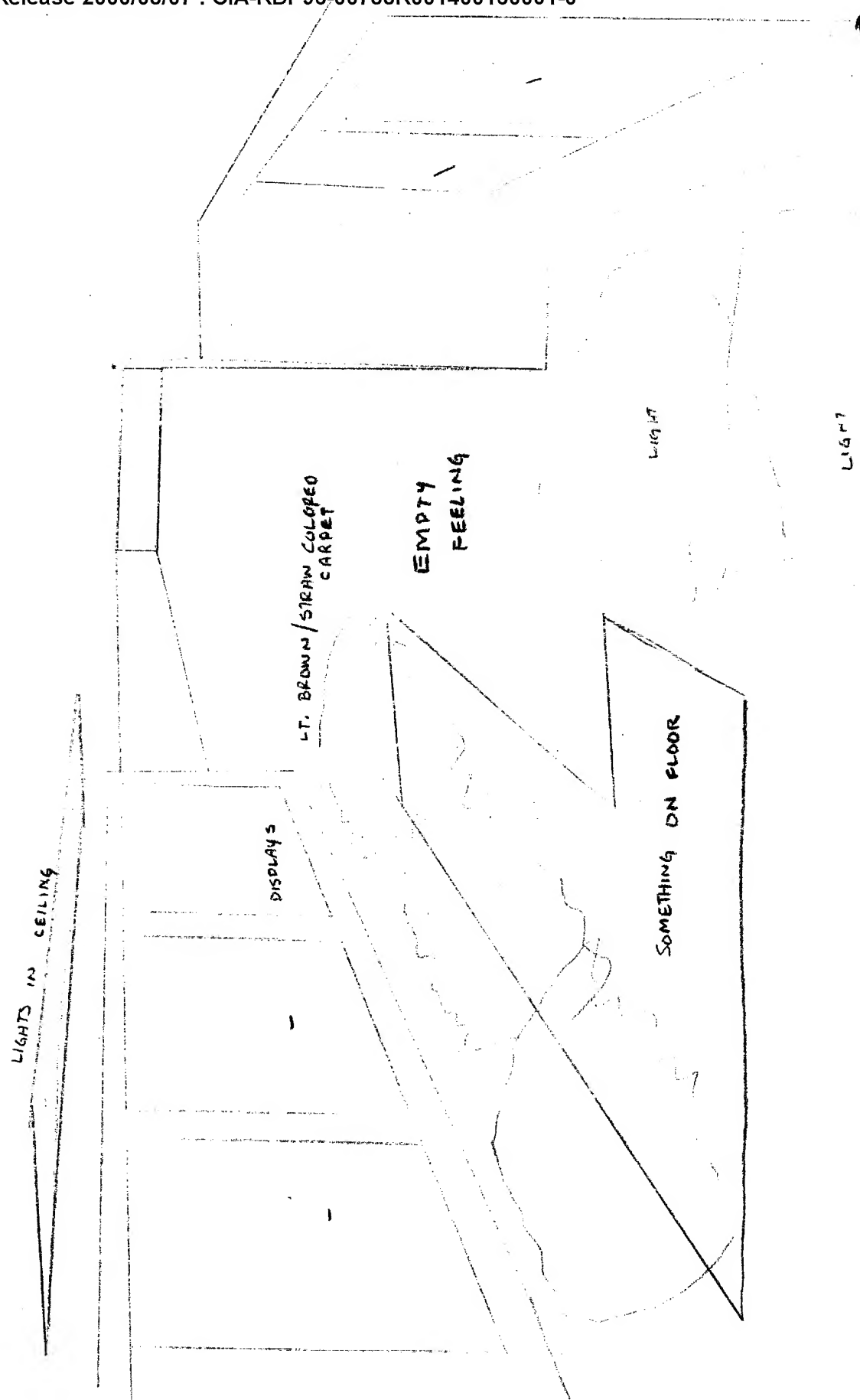
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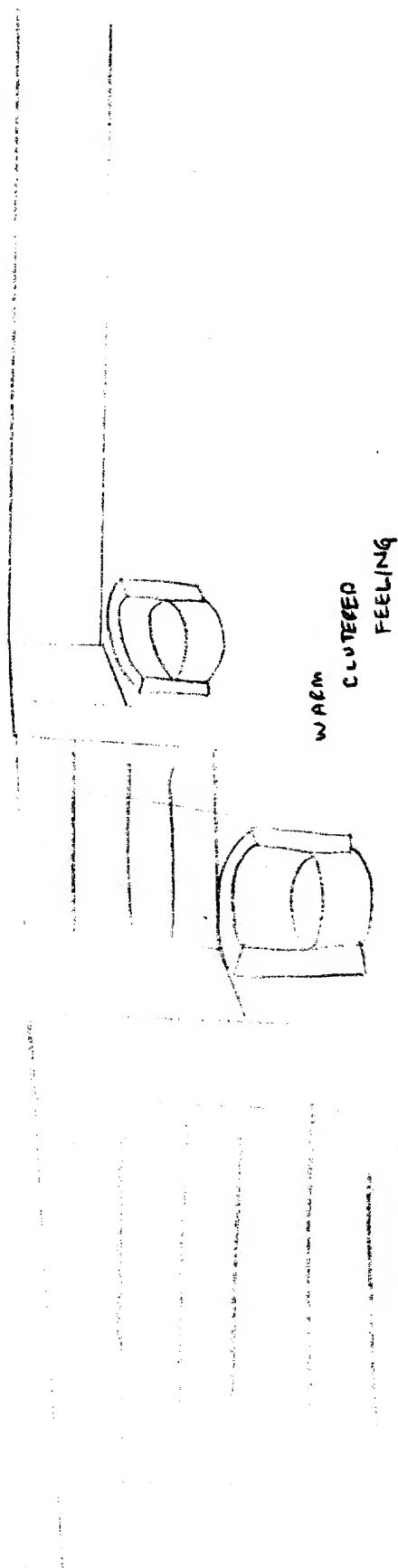
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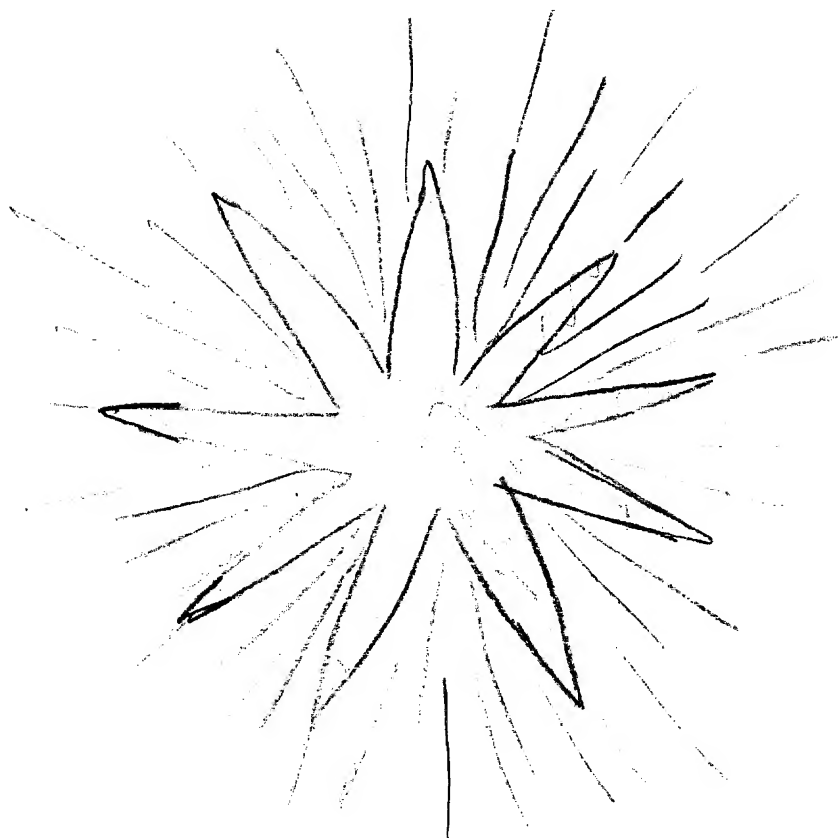
ARTIFICIAL
LIGHT

FURNATURE - BRONNS DARK GREY/BLACK

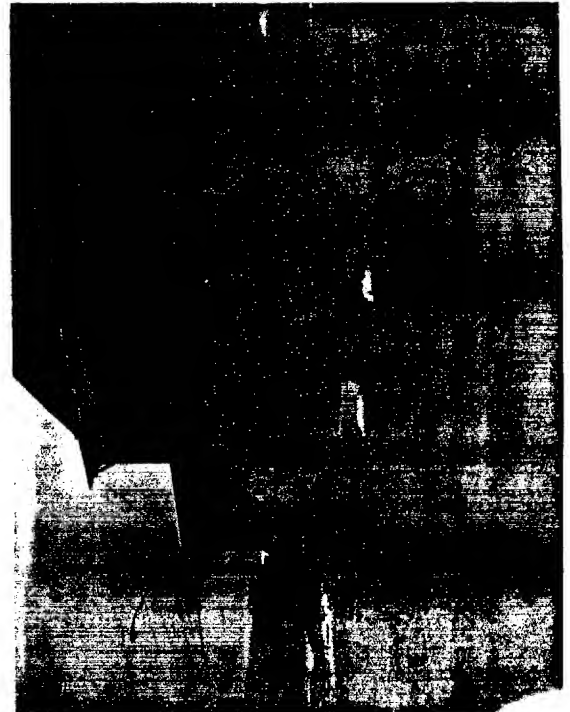
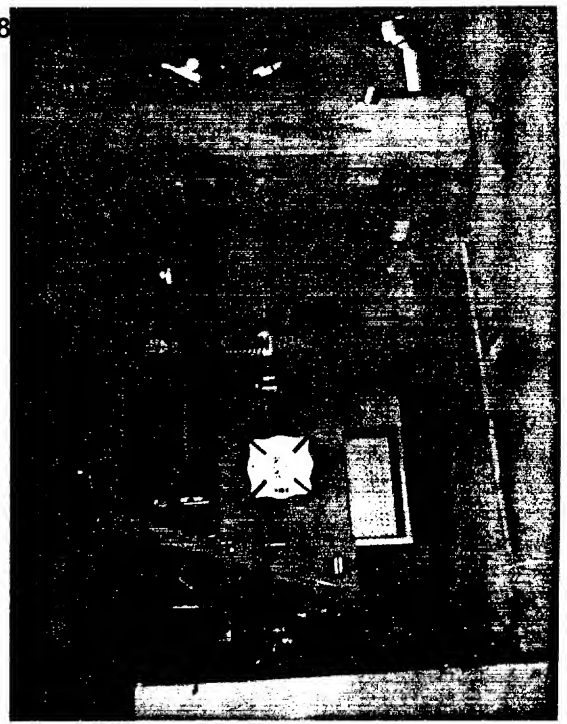
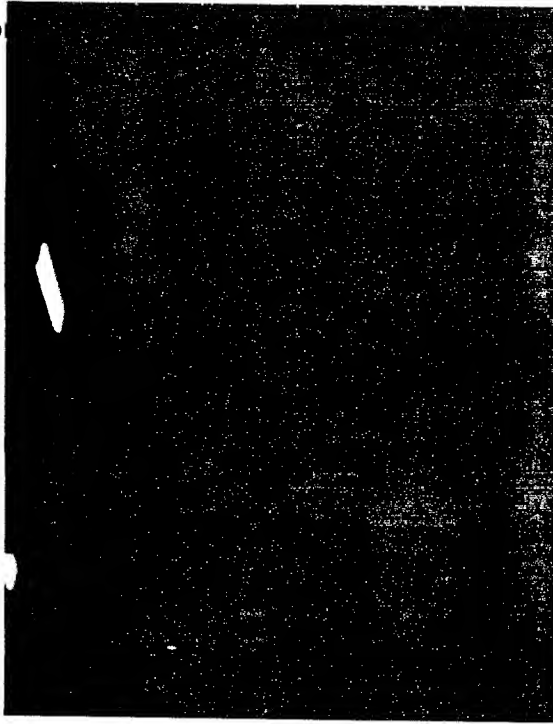
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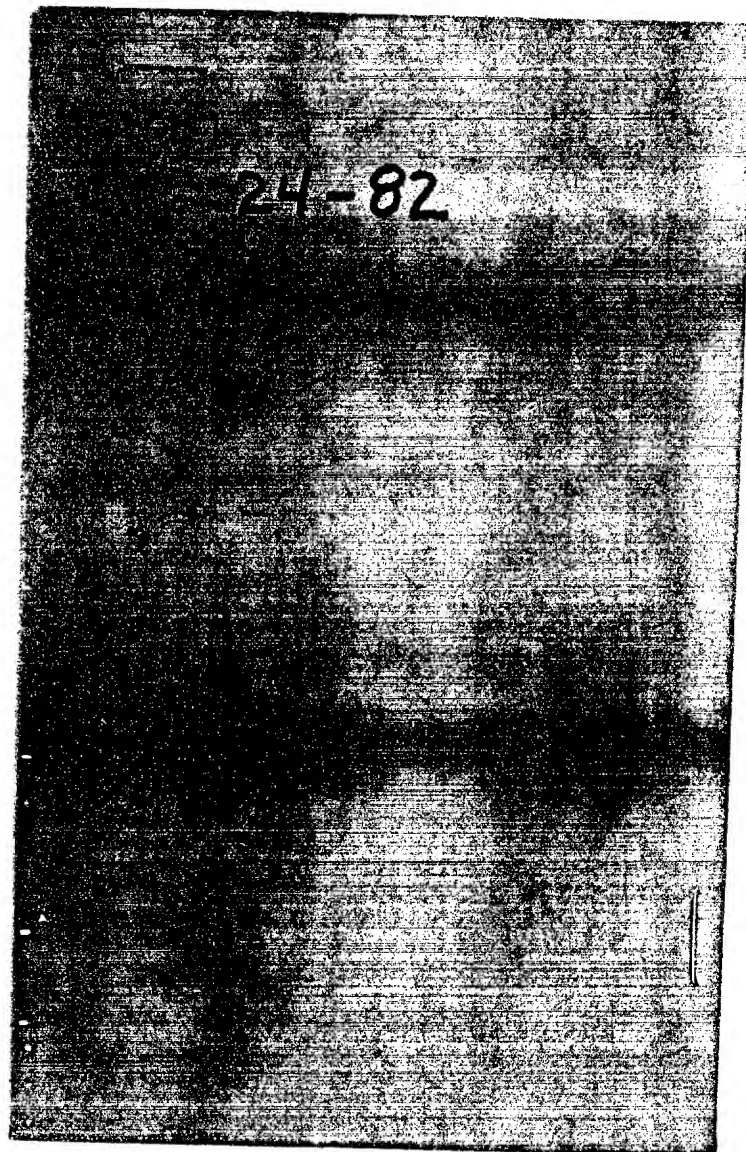






TAB





TARGET: POST FIRE STATION

LOCATION: CORNER Roberts Ave
AND Rock Ave